



INSTITUT INTERNATIONAL
DE LA MARIONNETTE
7, PLACE WINSTON CHURCHILL
F-08000 CHARLEVILLE-MÉZIÈRES
TÉL : +33 [0]3 24 33 72 50
INSTITUT@MARIONNETTE.COM
WWW.MARIONNETTE.COM

COURSE CATALOGUE

**ÉCOLE NATIONALE SUPÉRIEURE DES ARTS
DE LA MARIONNETTE (ESNAM)**

13th CLASS

1ST YEAR, 2021-2022

DNSPC « Puppeteer Actor » - 1st year semester 1

Semester 1	Titles	ECTS	Hours
UE 1	Core courses (theory and regular courses)	6	155hrs
Module A	Module A: History of theatre and puppetry arts	1	26hrs
Module B	Audience experience and concerted analysis	1	25hrs
Module C	ESNAM Tuesdays (24hrs) + individual work (4hrs)	1	28hrs
Module D	History of puppetry on the screen / dramaturgy	1	26hrs
Module E	Fundamentals of acting / introduction to visual arts	1	26hrs
Module F	Corporeal training: a body that communicates (Gatienne Engelibert)	1	24hrs
UE 2	Basic practical courses (the puppeteer's Instrumentarium)	12	350hrs
Module A	Fundamentals of delegated acting (Camille Trouvé, Jessy Caillat et Jonas Coutancier)	2	60hrs
Module B	The Actor's Cartography (Michael Corbidge, Christina Batman)	2	60hrs
Module C	Fundamentals of glove puppetry (Brice Coupey)	2	60hrs
Module D	Discovery and practice of the bag puppet (Patrick Conan)	2	60hrs
Module E	Introduction to shadow and shadow theatre (Fabrizio Montecchi)	2	54hrs
Module F	Précipités (active dramaturgy) A. Vuillet / P. Thimonnier	2	56hrs
UE 3	Specific technical and/or artistic contributions	9	248.5hrs
Module A	Corporeal Percussions (Ludovic Prevel)	1	28hrs
Module B	Festival Mondial des marionnettes (familiarity with the professional environment)	1	30hrs
Module C	Construction, safety and management of workshops (Manuel Dias)	1	30hrs
Module D	Mask, casting modelling (Einat Landais)	1	30hrs
Module E	Masked Performance (Gatienne Engelibert)	1	30hrs
Module F	Muppet head: direct carving (Einat Landais)	1	30hrs
Module G	Knowledge of the stage: Fire safety (4hrs), lighting technique 4hrs, Presentations (Petite Amal 8hrs, glove puppets 4hrs, meeting with high school students 2hrs30min, bag puppet 12hrs, shadow 4hrs, Précipités 4hrs)	2	44.5hrs

Module H	Choral singing (Marcel Ebbers)	1	26hrs
UE 4	Cross-curricular themes	3	75hrs
Module A	Aikido (Jean luc Delaby et Dominique Lenoir	1	20hrs
Module B	Languages (Doreen Chanonnier / English; Giovanna Duruisseau / French FL, Agnes Lorrain / Spanish.	1	25hrs
Module C	Puppetry and research (10hrs) + Research centre (one Saturday per month 4hrs)	1	30hrs
	TOTAL SEMESTRE 1	30	828.5hrs

DNSPC « Puppeteer Actor » - 1st year semester 2

Semester 2	Titles	ECTS	Hours
UE 5	Core courses (theory and regular courses)	6	167hrs
Module A	History of theatre and puppetry arts	1	28hrs
Module B	Audience experience and concerted analysis	1	25hrs
Module C	ESNAM Tuesday 24hrs + 4hrs individual work	1	28hrs
Module D	Cinema and puppetry / dramaturgy theory	1	28hrs
Module E	Fundamentals of acting / regular sculpture courses	1	28hrs
Module F	Active dramaturgy, end-of-year performance	1	30hrs
UE 6	Core courses 2	12	344hrs
Module A	Paper Theatre Dramaturgy (A.Lecucq, N.Majd)	1	30hrs
Module B	At the crossroads of the living body and material objects (Claire Heggen)	2	60hrs
Module C	King Henri V (C.Batman, M.Corbidge)	3	60hrs
Module D	From the puppeteer body to the puppet body (E de Sarria, N.Ruseck)	2	60hrs
Module E	End-of-year creation (B.Coupey)	4	134hrs
UE 7	Specific technical and/or artistic contributions	9	262hrs
Module A	Technique and practice of Paper Theatre (A.Lecucq N.Majd)	1	30hrs
Module B	Muppet body (hybrid) (Einat Landais)	1	30hrs
Module C	Guided tours (Barbara Melois)	1	30hrs
Module D	Vocal work, choral singing (Marcel Ebbbers)	1	28hrs
Module E	Glove puppet Construction (Omblin de Benque)	2	60hrs
Module F	Knowledge of the stage: Presentations (paper theatre 4hrs + 8hrs, Open day 8hrs, vocal work 4hrs + 8hrs, body puppets 4hrs, glove puppets 4hrs + 8hrs + 8hrs +8hrs, Rencontres Internationales des Théâtres de Papier (International Paper Theatre Festival) 4hrs+4hrs+4hrs+8hrs	3	84hrs
UE 8	Cross-curricular themes	3	75hrs
Module A	Aikido	1	20hrs
Module B	Language courses	1	25hrs

Module C	Puppetry and research 10hrs + Research centre (one Saturday per month 4hrs)	1	30hrs
	TOTAL SEMESTRE 2	30	848hrs
	TOTAL 3rd year DNSPC	60	1676hrs

ESNAM, 2021-2022, semester 1

UE 1 Core courses (theory and regular courses)

<u>Module A : History of theatre and puppetry arts</u>	<u>26hrs 1 ECTS</u>
<u>Module B : Audience experience and concerted analysis</u>	<u>25hrs 1 ECTS</u>
<u>Module C : ESNAM Tuesdays</u>	<u>28hrs 1 ECTS</u>
<u>Module D : Cinema and puppetry / dramaturgy</u>	<u>28hrs 1 ECTS</u>
<u>Module E : Fundamentals of acting / introduction to visual arts</u>	<u>26hrs 1 ECTS</u>
<u>Module F : Corporeal training: a body that communicates</u>	<u>24hrs 1 ECTS</u>

UE 2 Basic practical courses (the puppeteer's Instrumentarium)

<u>Module A : Fundamentals of delegated acting</u>	<u>60hrs 2 ECTS</u>
<u>Module B : The Actor's Cartography</u>	<u>60hrs 2 ECTS</u>
<u>Module C : Fundamentals of glove puppetry</u>	<u>60hrs 1 ECTS</u>
<u>Module D : Discovery and practice of the bag puppet</u>	<u>60hrs 2 ECTS</u>
<u>Module E : Introduction to shadow and shadow theatre</u>	<u>54hrs 2 ECTS</u>
<u>Module F : "Précipités " "</u>	<u>56hrs 2 ECTS</u>

UE 3 Specific technical and/or artistic contributions

<u>Module A : Corporeal Percussions</u>	<u>28hrs 1 ECTS</u>
<u>Module B : Festival Mondial des marionnettes</u>	<u>30hrs 1 ECTS</u>
<u>Module C : Construction, safety and management of workshops</u>	<u>30hrs 1 ECTS</u>
<u>Module D : Mask, casting modelling</u>	<u>30hrs 1 ECTS</u>
<u>Module E : Masked Performance</u>	<u>30hrs 1 ECTS</u>
<u>Module F : Muppet head: direct carving</u>	<u>30hrs 1 ECTS</u>
<u>Module G : Knowledge of the stage</u>	<u>44.5hrs 2 ECTS</u>
<u>Module H : Choral singing and voice</u>	<u>26hrs 1 ECTS</u>

ESNAM, 2021-2022, semester 2

UE 4 : Cross-curricular themes

<u>Module A : Aikido - Developing physical and mental equilibrium</u>	20hrs 1 ECTS
<u>Modules B : Languages</u>	25hrs 1 ECTS
<u>Module C : Research</u>	30hrs 1 ECTS

UE 5 Core courses (theory and regular courses)

<u>Module A : History of theatre and puppetry arts</u>	28hrs 1 ECTS
<u>Module B : Audience experience and concerted analysis</u>	25hrs 1 ECTS
<u>Module C : ESNAM Tuesday</u>	28hrs 1 ECTS
<u>Module D : Cinema and puppetry / dramaturgy</u>	28hrs 1 ECTS
<u>Module E : Fundamentals of acting / introduction to the visual Arts</u>	28hrs 1 ECTS
<u>Module F : Active Dramaturgy</u>	30hrs 1 ECTS

UE 6 Core courses

<u>Module A : Paper Theatre Dramaturgy</u>	30hrs 1 ECTS
<u>Module B : At the crossroads of the living body and material objects</u>	60hrs 2 ECTS
<u>Module C : King Henry V</u>	60hrs 3 ECTS
<u>Module D : From the puppeteer body to the puppet body</u>	60hrs 3 ECTS
<u>Module E : Creation of the end of year performance</u>	134hr 4 ECTS

UE 7 : Specific technical and/or artistic contributions

<u>Module A : Technique and practice of Paper Theatre</u>	30hrs 1 ECTS
<u>Module B : Muppet body (hybrid)</u>	30hrs 1 ECTS
<u>Module C : Theatrical visit of ESNAM</u>	30hrs 1 ECTS

Module D : : Choral singing and voice 28hrs 1 ECTS

Module E : Glove puppet Construction 60hrs 2 ECTS

Module F : Knowledge of the stage 84hrs 3 ECTS

UE 8 : Cross-curricular themes

Module A : Aikido - Developing physical and mental equilibrium 20hrs 1 ECTS

Modules B : Languages 25hrs 1 ECTS

Module C : Research 30hrs 1 ECTS

ESNAM, 2021-2022, semester 1, course details

EU 1 Core courses (theory and regular courses)

Module A: History of theatre and puppetry arts

26h 1 ECTS

Instructors: Theatre: Agathe Giraud, Clément Scotto, Françoise Rubbelin / Puppets: Evelyne Lecucq, Alain Lecucq, Raphaèle Fleury.

Dates: weekly classes

Training objectives: This first year is dedicated to bringing knowledge of European art history up to date.

The theatre history course (from Antiquity to the present day) aims to provide students with cultural references. We will explore the major periods in the history of theatre through its theorists and practitioners and through its milieus. We will see what practical, theoretical and artistic issues emerge from the evolution of the dramatic art. This approach will enable us to understand the influences and legacies still at work in contemporary European theatre practice.

The course in the history of puppetry examines past and present puppet creation to allow young artists to choose the sphere of their future productions with full knowledge of the facts. Consultation of the IIM Research centre and the Portail des Arts de la Marionnette is encouraged.

Situating important stages of puppeteers' performances in their social and cultural context goes hand-in-hand with the exploration of some cross-disciplinary themes: the status of the performer, the identity of character, fairground performance, the puppet in the public places, etc.

In the School setting, reflection reinforces the learning process of a demanding practice and, in return, is nourished by it.

Evaluation: assessment test

Module B: Audience experience and concerted analysis**25h 1 ECTS****Instructor:** Philippe Sidre**Dates:** outings to performances and regular classes (more or less once a month)**Training objectives**

Several group outings are organised throughout the year. They allow students to develop knowledge of the stage and visual arts. They cultivate and challenge each student's thinking and artistic creation.

The analysis of shows is an integral part of the initial training course for the DNSPC puppeteer-actor. Beyond that, for any and all wishing to work in an artistic or cultural field, analysing a performance they have attended brings to the fore elements of understanding as to the creative act and the audience's response.

Performance is alive. Alive with humans performing a work of the spirit in a given space –the stage – before an audience attending the presentation of this work.

This presentation becomes a performance in the sense that the show is performed several times before different audiences. The performance is a living organism. Even if the dramaturgy, styles of acting, gestures, movements, position changes, words, lights, sounds, images, sets and costumes, etc. are 'stationary', its development is nonetheless different each time. If the stage is in motion, then so is the audience. The audience's response depends on a wide range of elements: the space in general, the reception hall, the auditorium, the seating, the surrounding audience members, the angle of vision in relation to the stage, the acoustics, the mood of the moment, etc. and even the physical and psychological state of the audience member.

Objectives. What does performance analysis provide?

During a performance, we all experience different emotions. All the feelings and points of view of each person provide a more enriched view of the performance.

The aim here is to practise individually and collectively an objective and precise reading of the performance viewed together. Hasty judgements and stereotyped analyses are to be avoided. Accuracy and benevolence are required. This objective reading evolves into a critical concerted construction of the performance.

The analysis of a performance provides:

- common general knowledge on the art of performance,
- skills for analysing a work on the stage,
- principles for understanding the structuring of all dimensions of the performance: dramaturgy, scenography, staging, acting, costumes, sets, lights, sounds, videos...
- principles for understanding the challenges of puppet creation,
- principles for understanding different types of audiences.

Module C: ESNAM Tuesdays**28h 1 ECTS**

Instructors: ESNAM Tuesdays are one-hour free presentations by each student in front of his/her classmates and the IIM staff.

Dates: 8 meetings per semester with two presentations

The theme is the career of an artist, or a group of artists (an artistic movement, a company, etc.) for whom it seems important to do research in order to share their artistic significance.

In addition to the works, the approach, the style of the chosen artist, and the reason for the artistic choice, it is important to place it all in context:

- Period (historical context)
- Trend (other artists who were important to him/her, his or her inspirations, rejections, political standing, affiliation, opposition, etc.)
- Expansion (other artists having taken on his/her style afterwards or an evolution of the movement created)

Following the presentation, a discussion with the audience will take place for about 30 minutes.

Module D: Cinema and puppetry / dramaturgy **26h 1 ECTS**

Dates: Alternating weekly classes

Cinema and puppetry

Instructor: Jérôme Descamps, filmmaker and artistic director of the association La Pellicule Ensorcelée and of Blackmaria, Pôle régional d'éducation aux images

Exploring the theme of puppetry and the screen (cinema, television, internet) is an opportunity to acquire basic historical and technical knowledge, to discover strong poetic universes and to produce, in the third year, a short film in which the students will stage an original story.

It is also an opportunity to open up professional prospects. In between stage work, students can look at animation film shoots, whether they be arthouse cinema, music videos or advertising.

2021/2022 - Stage 1: History of puppetry on screen**Objectives/Skills to be acquired:**

- Learning the basics of film language
- Deciphering the language of animated images and understand the tools of film narration
- Acquiring reference points in the history of puppets and the animated image
- Getting to know some international artists' careers
- Understanding the writing, production and promotion of a film

Structure and organisation of the course

From the origins of cinema to the present day, we will watch films (especially shorts) from all eras and all countries.

The objective is to broaden the notion of puppetry as much as possible: stop motion, shadows, objects... and to take an interest in the notions of Direct and Indirect techniques.

Progressively, we will build an interpretive framework so as to put into perspective the different movements and periods.

Dramaturgy

Instructor: Pauline Thimonnier

The aim is to understand what dramaturgy is, where it comes from, who its great theorists and practitioners are, and how it is put into practice on our contemporary stage. And to fully grasp this "word", this vantage point which is the very heart of our plural, hybrid theatres, it will also be a question of practicing dramaturgy.

The singularity and strength of a show come from the performance and narration choices it deploys, and it is in these choices that the dramaturgy is played out. Becoming aware of this means fully assuming the work on the

stage and the issue of its reception. It means learning to make one's own game rules, adapted to the feeling and/or the meaning that one is trying to convey, and to make them legible to those who are watching.

1. *history and theory*

First of all, it is necessary to understand where the practice of dramaturgy comes from (in which historical context it appeared, how and why it developed, to which great upheavals on the stage it responds). From the 18th century to the present day, we will read texts by the great thinkers and stage practitioners who brought about the practice of dramaturgy as we know it today. They will help us to understand how significant dramaturgy has become on our contemporary stages.

2. *practising dramaturgy on paper - Anticipating the scene.*

To begin with (1st year), working on texts the rehearsals will be based on, that very one we write for our needs, with our cast, our arrangements, our own stage directions, etc. This text will become the group's joint brochure, the score for the show to come.

The exercises are plural, depending on whether the show being written is imagined/desired with or without text, with or without a story.

3. *experimenting with dramaturgy on stage*

Despite the situation of these on-screen classes, I would like each student to be able to act out a scene, a very short text. Alone or in pairs. To make a scenic proposal with puppets. To film it and share it. This would be following through with the theatrical proposal and testing the dramaturgy on stage.

For example, working all together on the same text in order to realize to what extent each proposal reveals its own uniqueness in spite of the common text. Questioning and discussing during the sharing. Establishing connections, bringing contradictions to light.

Or, for example, working on *Exercice de style* where Raymond Queneau tells the same story 99 times, in 99 different ways. Giving each student one of the 99 texts, viewing the work on stage, each person's scenic proposal, and comparing, discussing, and reflecting together on what we see, hear and feel; on what the text's style imposes on the stage, on ways of playing it and thwarting it, etc.

In any case, to realise, by experimenting, that the same story can be told in a thousand ways and that, depending on the way chosen, it will not say, provoke or generate the same thing, the same feeling, the same meaning...

Module E: Fundamentals of acting / introduction to visual arts**26h 1 ECTS**

Dates: weekly classes

Depending on the students' initial training, in order to balance two fundamental skills of acting and construction, two courses are offered in the first year.

Fundamentals of acting in theatre

Instructor: Christine Berg

For students with a visual arts background

Theatre, considered from the point of view of the actor, is an art that involves a body and a voice in a space. This body and voice are at the service of a text, a language and an aesthetic that require a number of different expressions. These have been implemented over the centuries by authors and directors right up to the present day, making the actor the creator of originality, virtuosity and richness that he or she must cultivate. We will follow the path of the actor's performance, starting with the interpretation of texts. The objectives of this work are part of the DNSP under the heading: exercising one's art as a performer / broadening the field of imagination.

Through the analysis of texts and writings for stage, the actor takes an active part in the interpretation of works and in the development of a show's creation.

The aim is to appropriate a text, to understand the instructions and to use the fundamentals of theatre to create an original performance: presence, speech and listening.

Introduction to visual arts

Instructor: Barbara Melois

Workshop work. Practical classes and individual support.

For students with a theatre-related background.

OBJECTIVES

The student will develop a personal visual work in relation to his or her research and technical know-how going hand-in-hand with critical thought in relation to contemporary trends and the history of art, puppetry and theatrical forms.

CONTENT The workshop will develop the practice of visual arts in their broadest context, using traditional media (observational drawing, drawing from nature, perspective, volume, design, set and stage design), while encouraging experimentation and creativity.

The practical follow-up will be accompanied by a critical and cross-disciplinary reflection on the relationship to the world of puppetry and theatre and on the personal approach of each student.

TEACHING METHODS

1/ Introductory sessions on techniques so that the students acquire the necessary foundation for developing their projects in an autonomous way.

2/ Individual and collective exchanges on the follow-up of projects

3/ Parallels between the different media as a means of serving an idea.

Once the technical foundations have been acquired, the emphasis will be on experimentation and transdisciplinarity.

Module F: Corporeal training: a body that communicates**24h 1ECTS****Dates: 13 to 16 September 2021****Instructor: Gatienne Engelibert**

This workshop proposes a "journey" to discover one's body, one's body in space, one's body among others, being attentive others. To become aware of this tool that is our body by exploring its possibilities, discovering its limits, overcoming its apprehensions, in order to be able to have fun with it, make it a play partner, dialogue with it. A body that communicates.

We will start quite simply with very precise work on oneself: breathing, centring, anchorage, axis, dissociation, coordination, flexibility, balance, imbalance, analysis of movements opening to awareness of precision and accuracy of gesture... development of proprioception (awareness of the position of the different parts of the body in the environment)... acrobatic exercises for overcoming fears, engaging physical energy... In order to acquire a more defined presence, an openness to corporeal imagination, an openness to others.

A collective work will allow us to get this body to perform, confront the space, take on rhythm, be the bearer of meaning, states and stories, move with commitment towards an encounter with others, be attentive and invent together.

By way of improvisation – alone and with others, physical and verbal – each person's inventiveness and imagination will develop, as will the collective imagination of the group. Improvisation opens the way to sharpening the precision of situations, characters and states, to working on attentiveness to a partner, accepting proposals that are not one's own, positioning in space, being both a driving force and a listener, knowing how to construct the framework of a story in the moment and to define a dramatic issue ...

I hope that at the end of these four days, everyone will leave with a set of exercises that they can continue to explore.

EU 2 Basic practical courses (the puppeteer's Instrumentarium)**Module A: Fundamentals of delegated acting****60h 2 ECTS****Instructors: Camille Trouvé, Jessy Caillat et Jonas Coutancier****Dates:** 4 to 8 October, 10 October, 25 to 29 October 2021**Pedagogical objectives:**

Understanding and acquisition of the fundamentals of delegated acting.

Mastery of delegated acting is the puppeteer's foundation.

The student puppeteer must learn to give life to inert matter and step aside to leave room for the object. The human body is no longer the centre of the show and does not have exclusivity for character performance or the conduct of scenic actions. S/he works on self-effacement. It is said that the performer plays "by delegation".

This "delegated" theatre complements the "incarnated" theatre that stages the bodies of actors and actresses.

At the end of the first week of training, the student should have understood, felt and experienced on stage this state of being. S/he should be able to delegate performance with different types of very simple exercise puppets.

At the end of the 2 weeks of training, s/he will begin to perceive the shifts possible between these 3 states of being on stage:

- **Totally delegated:** the puppeteer effaces him or herself behind the puppet.
- **Partially delegated:** The performance moves back and forth between the puppet and the puppeteer. It is a dialogue.
- **Incarnation:** the actor-puppeteer incarnates the character himself. Acting.

Acquisitions: Giving life to inert matter involves learning the grammar of manipulation:

- Gaze
- Centre of gravity
- Breath

Module B: The Actor's Cartography**30h 1 ECTS****Instructors: Michael Corbidge, Christina Batman (Bilingual: English/French)****Dates:** from 11 to 22 October 2021**The Actor's Cartography - The Inner and Outer World - An Actor's Tool Box****With: Batman & Corbidge**

In this foundational two week module, Michael Corbidge, (Associate, Senior Voice Director for the Royal Shakespeare Company) & Christina Batman, (Director, Performer and Voice Specialist), will focus on giving the participants a clear and functional approach to developing a deep and reliable relationship to the actor's preparation process. Just as an adventurer needs a map to move forward into an undiscovered country, the actor requires similar tools in order to move into the realm of character, performance and the joys of skilful story-telling.

The work will be playful and yet highly rigorous in its requirements.

The material will be drawn from the classical texts of Shakespeare & Molière, however participants will also have the opportunity to voice contemporary texts.

The course is designed to encourage participants from all cultural backgrounds to engage with as wide a variety of performance activities and materials as possible whilst developing their skills within an integrated framework of assessment.

The range of study options available both in this Acting, Voice and Text module and in the subsequent and related Drama & Performance module, later in the year, will reflect the many and varied contexts and environments in which participants will experience, rehearse and perform different types of material.

Participants will additionally undertake various tasks that enable them to display supporting skills such as sight reading, storytelling and improvisation.

Each Day the work will begin with detailed physical and vocal warm-ups that will actively lead into the exploration of the text.

New tools will be introduced each day until the « in-depth process » becomes familiar and integrated with confidence.

Not only will the actor have a map for how to work effectively, but the actor will also possess the tools to create new innovative mapping of their own.

Module C: Fundamentals of glove puppetry**30h 1 ECTS****Instructor:** Brice Coupey**Dates:** from 15 to 26 November 2021, public presentation 26 November 2021**Objectives:** This first training course in a traditional technique opens the way to:

- awareness of the corporeal and vocal particularities of the puppeteer actor
- establishing an attention and a particular quality of work to the object, to the space, to the group.
- the regular practice of these particularities in order to go beyond technical constraints at the service of the performance (delegation)

Content

Placement and development of the performer's body. General availability of the performer.

- Warming up
- Group play
- Dissociation
- Fixed points
- Body placement, voice
- Static manipulation

Fundamentals of glove puppetry. Putting the specific rules of the glove puppet into practice within the limited space of the puppet theatre or booth:

- height,
- posture,
- gaze,
- movements,
- segmenting,
- pantomime movements
- phrasing
- placement of the puppeteer

Resumption, deconstruction analysis, repetition of the fundamental glove puppet exercises through the practice of a daily grammar.

Manipulation routines developing the ability to sequence, combine and separate the specific techniques of the puppeteer.

Integration of a fundamental technique for convincing delegated acting through imposed frameworks and short texts.

Playing with "risk-taking": under specific technical constraints: manipulation under "penalty of death," with music, improvisations...

Module D: Discovery and practice of the bag puppet**60h 2 ECTS****Instructor:** Patrick Conan**Dates:** 6 to 17 December 2021, public presentation 17 and 18 December 2021

The bag puppet is "the fruit of the fortuitous and improbable meeting of a washing mitt, a small loaf of bread and a bird feather that happened to be passing by". More prosaically, the bag puppet was born in July 2002 for the needs of the show "*la nuit des temps... au bord d'une forêt profonde*" created at the Avignon Festival. In use, this puppet has proven to be a marvellous instrument endowed with a very wide expressive spectrum. We do not regret our trust in it for all of the following productions. (eight productions between 2002 and 2015).

Simple in appearance (a head on a bag), it can nevertheless "resist" its manipulator. Beyond the initial amazement of the incarnation, its mastery necessarily relies on the integration of fundamentals. The basics of manipulation in general plus some specific principles. By alternating time for manipulative play and time for constructing, directed work and free expression, this workshop will contribute the exploration of a contemporary puppet form that is actually very close to other traditional forms.

Objectives

Discovery of the creation process of an original puppet form (the account of the bag puppet).

Progression from the initial theoretical desire (dramaturgical necessity), to concrete realisation in the workshop (bag puppet construction) to scenic realisation (solos, duos).

From appropriation of the initial grammar (delegated acting, self-effacement...) within the framework of an imposed form (use of an excerpt from one of the company's shows) to integrated practice within the framework of a free form (work on excerpts from a text by Molière)

Programme

First week:

- presentation of the process of the initial creation of the bag puppet
- making the bag puppet (head and body)
- introduction to manipulation with a workshop bag puppet (grammar)
- reproduction of a sequence (solo) from the show "Hamlet in a bag"

Second week:

- completion of the construction
- creation of solos and duos based on excerpts from a text by Molière

End of workshop public performance

Module E: Introduction to shadow and shadow theatre**54h 2 ECTS****Instructor:** Fabrizio Montecchi**Dates:** from 11 to 21 January 2022, in-house presentation 21 January 2022

The discovery of the shadow favours a personal approach to the shadow. Indispensable to our perceptive capacities, omnipresent in our sensory experiences, it participates and accompanies us in our journey of knowledge of the world. The shadow exists above all, it belongs to our daily life; the observation of the real, the natural and the artificial is the first step towards identification. The objective of this introductory phase of the course is to accept the shadow's "level of reality", its presence and the intimate connection that binds us to it.

The dark world - From darkness to light, a journey to discover shadow and its multiple meanings.

The subtle body - Imagining surface or depth? Birth of the idea of self-representation seen as narrative or expression.

The shadow without a body - Painting in motion; painting that contains the dramatic action within itself.

The simulacrum of the shadow - An attempt to define the infinite number of forms contained in the body shadow.

The silhouette: graphic translation of the inexpressible contained in the body shadow.

Shadow Theatre Practices, offers the most exhaustive picture possible of the different techniques and languages of this theatrical art. The course is entirely based on the study of the different elements that make up the shadow theatre process: the light, the screen, the body/object, the silhouette. Finally, the manipulator, who is the heart, soul and muscle of this process.

Shadow theatre as a projective process - Light, screen, projected body: the shadow seen as a system of relationships. A journey through the physical and linguistic characteristics of the shadow through the elements that make it up.

From the body to the silhouette - From the unembellished body shadow, to the discovery of the different possibilities of working with the body through costumes and masks and the three-dimensional object.

The silhouette - Techniques for constructing and manipulating silhouettes using traditional and experimental methods.

Traditional Shadow Theatre - A "critical" history of Eastern and Western shadow theatre (with video).

Contemporary Shadow Theatre: Teatro Gioco Vita - A brief overview of the techniques, languages, poetics, and research work of a shadow theatre company (with video).

Petits essayes is a time of creation in groups where the students have the possibility to experiment with what they have learned. The first part of the course will end with a simple presentation not open to the public but only to those working at the IMM.

Module F: *Précipités***56h 2 ECTS****Instructors: Alexandra Vuillet, Pauline Thimonnier****Dates:** 24 to 28 January 2022, public presentation on 28 January 2022**The *Précipités***

These "*Précipités*" (French for "those who hurry") are a first experiment in producing a small autonomous form by the students, which will be presented to an audience.

The constraint is to relate in 5 to 7 minutes a work by Shakespeare or Molière (authors and works already encountered during the process)

As a duo or trio.

Composed using techniques taught during this first semester:

- Glove puppet, bag and/or shadow puppet (free choice)
- Mask
- Acting

Creation time is one week, from 24 to 28 January 2022, supervised by Alexandra Vuillet and Pauline Thimonnier.

Each student will have a workroom and school equipment at their disposal in order to create their small, light and autonomous form. Once completed, it must be possible to move it to facilitate presenting the work before classmates.

Every two days, stages of the work are submitted to the whole class, in order get support from everyone's constructive criticism and also to sharpen one's own eye and critical and constructive spirit.

It is a first individual creative situation, with constraints (theme, place, space, time)

EU 3 Specific technical and/or artistic contributions**Module A: Corporeal Percussions****28 h 1 ECTS****Instructor:** Ludovic Prevel**Dates:** from 6 to 10 September 2021

From the practice of **corporeal percussion**, starting with **collective play** about rhythm and the body, we will take up some fundamental **techniques** and **repertoires** so as to then consider the creation of **collective musical pieces (defined in advance or improvised)**, which will then be **directed** by each student.

The study of polyrhythms continues this discovery of listening to oneself and to others (with the attitudes required according to the context).

Moments for **listening** to different music will be used to identify rhythmic structures, **map out** a piece of music and consider the possibilities for coding or writing.

The rhythmic work will lead to considering different aspects of **coordination** (right-left, high-low, body-voice), which will be used for **improvisation** and **memorization** of rhythms.

An important place will be given to the link between rhythmic practice and artistic principles:

- stability, timbre, weight, binary, **awareness**, slowness, precision...
- continuity, unawareness, ternary, fluidity, encompassing, **confidence**...
- speed, binary, counter-time, exchange, circulation, humour, lightness, freedom...
- starting, acceleration, charisma, conviction, originality, coherence...

Module B : Festival Mondial des théâtres de marionnettes**20h 1 ECTS****Instructors:** Staff members of the Institut International de la Marionnette**Dates:** from 17 to 26 September 2021

During the Festival Mondial des Marionnettes of Charleville Mézières, the students are invited to participate actively in the different events organized by the Institut International de la Marionnette.

They will be under the direction of the Institute staff and will in this way discover the different professions making up the institution to which they belong at the heart of the school.

- Christophe Loiseau exhibition workshop
- IIM 40th anniversary evening
- Margareta Niculescu tribute evening
- Book fair
- Performances by Sayeh Sirvani
- Performances of *La Bataille d'Eskandar*, Arnica company, Emilie Flacher
- Performances of *Everest*, Tro Héol Company, Martial Anton and Daniel Calvo Funes
- Activities in the Research centre
- Thematic workshops about paper
- Presentation of the PAM (portal of puppetry arts)
- THEMMA meetings
- Running the bar, *La Main Tenant* (student association)
- ...

They will have privileged access to tickets for seeing shows in the festival and free time to rub shoulders with and meet the actors of contemporary puppetry. Complete immersion in the world of puppetry at the very heart of the most awaited and recognized event.

Module C: Construction, safety and management of workshops **30h 1 ECTS**

Instructors: Manuel Dias and Baptiste Dequet

Dates: from 27 September to 1 October 2021

Objective:

With a simple and pragmatic objective of a first construction, we will approach the fundamentals of woodworking (knowledge of materials, necessary equipment, and assembly methods), the safety rules in wood workshop (Personal Protection Equipment, distancing, cleaning) and protocols for the use of machine tools.

Module D: Mask, casting modelling**30h 1 ECTS****Instructor:** Einat Landais**Dates:** from 8 to 12 November 2021**Drawing from a live model**

Allows students to become accustomed to the proportions of the human body through its observation and transposition into lines on the sheet. Finding the "contours", "tension" lines and transposition in 2D.

Casting with plaster strips

Allows them to make an impression of their face, as well as other body parts. Easy to apply and not expensive.

Plaster face (sculpture in the round)

The plaster cast of their face can be used as a support for making their masks, artificial limbs, etc., or for life-size puppet heads.

Modelling a face

Modelling a neighbour's face on the plaster cast of one's own face is a very good way to start learning about physiognomy, proportions and the logic of volume. It also allows for experiencing a modelling method using the "pellet" technique, the use of tools, observing, analysing, etc... The support of the plaster cast provides reference points that facilitate precision.

Mask

The mask is made using the method of paper layering - an age-old and inexpensive method - which is also used for casting puppet heads. The idea is to have, at the end of this first week, a puppet object ready to be used on stage with other instructors. It is important to link all this plastic work to the stage and also to put the finished object to the test on stage.

Module E: Masked Performance**30h 1 ECTS****Instructor:** Gatienne Engelibert**Dates:** from 29 November to 3 December 2021

Masked performance is "presenting" a mask. Like the puppet, it is the mask that performs. The actor must give it life. The power of the mask requires non-realistic acting. Performing with a mask requires a lot of energy, great physical commitment and great physical inventiveness.

This module proposes to discover the neutral mask, support mask for all the other masks in order to better address the basic techniques and the corporeal imagination that the masked game requires.

The neutral mask must serve to feel the state of neutrality prior to action, a state of receptivity to what surrounds us, without internal conflict. It develops the presence of the actor in the surrounding space, it puts it in a state of discovery, openness, availability. A mask without past neither future.

The sessions will begin with corporeal preparation based on the work carried out during the September module. We will deepen this work with the notions of anchorage, points of support, opening/closing, balance... We will touch on the concept of choir.

Through individual and collective improvisations, we will discover this body in space, essential gestures, its relationship to nature and its elements ...we will go through the identification of the elements, then the subjects to look for the dynamics, then we will seek by removing the mask to rely on these dynamics to enter the dramatic transposition.

We will finish with an opening to the «larval» masks, theatre masks from the carnival of Basel (Switzerland). They are full, silent, white masks, with very strong shapes... like creatures in progress. We will have "to look for their bodies", and how their emotions can take place in their movements.

Module F: Muppet head: direct carving**30h 1 ECTS****Instructor:** Einat Landais**Dates:** from 3 to 7 January 2022

- Live model modelling

This time we approach the volume with the living model. We can thus deepen our knowledge of anatomy, observe musculature, joints and analyse the bone structure.

- Direct carving foam body

Use the modelling of living model as an observation support for direct pruning on a block of foam.

Foam is a recurring material in the construction of puppets and the small-scale body (40cm) is simple enough for a first experience. Afterwards, it will be possible to make a skeleton for this body (or not).

- Foam head direct carving

Same exercise as the body but more complex. The small model in modelling allows to understand the layout of the volumes of the face and to go more directly in the carving of the foam.

Work on physical contrasts (young/old; Black/white/Asian/etc.; fat/skinny; male/female; etc.). Become aware of how these differences manifest themselves in the features and proportions of the face. Observation always and again!

- Muppet

The purpose of transforming this head into a muppet is the same as the mask – connecting the plastic work to a marionette object. It is an opportunity to address the techniques that are specific to puppetry to make it “functional” in animation.

This includes the interior layout, the articulation of the mouth, the envelope, the look, etc... The paint and hair allow to embody even more the character. Ideally, these muppet heads will be used by another teacher (Neville Tranter? others?)

Module G: Knowledge of the stage**44.5h 2 ECTS****Instructors:** see according to course**Dates:** all dates for presentation, performance or specific technical use of the stage

Coming face-to-face with an audience and technical knowledge of the stage are fundamental elements of the puppeteer's training and constitute an on-going learning process.

10 October 2021 Petite Amal outing:

First formal outing, putting into practice the fundamentals of delegated acting, instructor; Camille Trouvé et Jonas Coutancier, 8hrs.

16 November 2021: End of course presentation "Fundamentals of glove puppetry" before an audience, 4hrs, instructor: Brice Coupey**9 December 2021** Meeting with high school students with a theatre option:

First formal meeting with a regular audience already aware of the artistic practice: 2hrs30min

17 and 18 December 2021: End of course presentations "discovery and practice of the bag puppet" before an audience, 12hrs, instructor Patrick Conan**10 January 2022** Fire safety training: 4hrs Specialised instructor**10 January 2022:** Technical lighting training: 4hrs, instructor Thomas Rousseau**21 January 2022:** End of course presentation "Introduction to shadow and shadow theatre" limited public at the IIM, 4hrs, instructor Fabrizio Montecchi.**28 January:** Presentation of the personal work of the "*Précipités*" to the public, 4hrs, Alexandra Vuillet, Pauline Thimonnier.

Module H: Choral singing and voice**26h 1 ECTS****Instructor: Marcel Ebbers****Dates:** weekly class**Objectives**

Students will learn to use their voice in many ways. Voice and song can provide a musical sense for narration. Music and song can be powerful guides for writing. At the end of this cycle, students should be able to sing and rhythmically set up a simple melody, with particular emphasis on the harmonic framework (study of the perception of harmony and the melodic-harmonic relationship).

Programme

- Vocal technique: knowledge of the phonatory apparatus, exercises aimed at developing resonators (soft palate, positioning of the jaw and lips), projection of sound and awareness of the support (singing exercises increasing in difficulty adapted to the tessitura of each singer, heights of sound and amplitude of intervals...).
- Work on body posture (maintaining the spine and supporting the diaphragm).
- Work on the recognition and intonation of intervals, simple polyphony, three-tone chords (root, third, fifth), notions of tonality.
- Work on accuracy, intonation, vocalizations, warm-up.
- Learning to know one's range (registers, ambitus of a melody...).
- Work on polyphony and choirs.
- Work in chest, mixed and head voices.
- Work on phrasing, nuances, articulation and rhythm.
- Work on nuances and interaction with an accompaniment (acoustic, electric, sound environment).
- Rhythms, bar structure and forms: simple common measures (4/4-3/4), notions of pulsation, tempo, motor coordination, notion of harmonic cycles, rhythmic placement of words, articulation.
- Example of studied repertoire applying the elements described previously described:
 - "Sitting On The Dock Of The Bay" (Marvin Gaye)
 - "Baltique" (Renaud)
 - "Bojangles" (Jeff Walker)
 - "Fly Me To The Moon" (Bart Howard)

An eclectic repertoire, taken from the works of emblematic artists of the different studied styles (jazz, pop, French song...) will be proposed.

- Stress management (relaxation-oriented breathing exercises, work on feelings, exchange of experiences, personal research).

EU 4: Cross-curricular themes**Module A: Aikido - Developing physical and mental equilibrium****20h 1 ECTS****Instructors:** Jean-Luc Delaby and Dominique Lenoir**Dates:** weekly sessions

Origin of Aikido

Aikido is a "martial" art of Japanese origin developed in the years 1930-1969 by Master Morihei Ueshiba, who focused his practice on non-violence and with research on the relationship of energies between partners.

Construction process:

1/Individual motor skills, seeking movement through the centre of the body, thus allowing freedom and independence of action for the upper and lower limbs.

2/Starting with the search for strength at the centre and its priority action, then projecting the energy of that to the holds and attacks used in the Aikido practice

3/Uniting the energies of the two partners, one being part of the energy of the other without disturbing it.

All the techniques used in practice are only a corporeal language for seeking non-violence and the unity of the energies of the two partners. The use of the *boken* (wooden sword) and the *jo* (stick) follows the same approach, and are only teaching tools.

By transference, effects studying of this practice can be found mentally and physically in many areas of human development and in the daily life of the practitioners. This practice allows puppeteers to work on the equilibrium of body and mind, to understand and mobilize its energies and to cultivate a corporeal language.

Module B: Languages**20h 1 ECTS****Instructors:** Doreen Chanonier, Agnès Lorrain,**Dates:** weekly classes

English for French students or students with a good level of French

Spanish for French students with a good level of French and English.

Weekly classes of one hour and forty five minutes.

A language level assessment test is carried out at the beginning of the course

French as a foreign language for foreign students coming from Erasmus, instructor: Giovanna Duruisseau

Module C: Research**30h 1 ECTS****Instructors:** Noémie Géron, Anais Britton**Dates:** 25 to 29 October 2021, 10hrs and one Saturday per month at the documentation centre

Objective: To offer students a research subject on contemporary puppets, leading them to assign a designation to these puppets, to name the materials they are made from and the technical needs for their construction, the expected movement, the relationship to the manipulator and the scenic quality of the materials used.

Research objectives: Observation of the reflexes and difficulties in researching information on construction.

Educational objectives:

To develop skills for researching puppet construction.

To develop vocabulary concerning puppet movements (bending, rotation, twisting, agility, solidity, elasticity, etc.), to understand which materials and which techniques allow what.

To initiate discussion on the naming of puppets between students, instructors and the Research and Innovation team.

Protocol:

Suggesting different images and videos. Students gather in groups of 3 or 4 on a same puppet topic in order to spark discussion between them.

Establishing a grid of answers. Suggesting detailed steps so as to move as precisely as possible towards the description.

Imagining preliminary stages (e.g.: casting). Clarification of the use of tools.

Opening of the documentation centre one Saturday per month**Instructors:** Aurélie Oudin, Delphine Bois

The students actually use the wealth contained in specialized Research Centre of the Institut International de la Marionnette very little. Time dedicated to research is therefore regularly set aside during the year. Time for training in the use of the resources is supervised by two archivists at the beginning of the year. A bibliography is requested from each instructor, so as to make available the reference works related to the course of the moment. A table dedicated to each instructor displaying these reference books is made available, making it possible to target the borrowing of documents in the direction of the training in progress.

ESNAM, 2021-2022, semester 2, course details

EU 5 Core courses (theory and regular courses)**Module A: History of theatre and puppetry arts** **28h 1 ECTS**

Instructors: Theatre: Agathe Giraud, Clément Scotto, Françoise Rubbelin / Puppetry: Evelyne Lecucq, Alain Lecucq, Raphaèle Fleury.

Dates: weekly classes

Training objectives: This first year is dedicated to bringing knowledge of European art history up to date.

The theatre history course (from Antiquity to the present day) aims to provide students with cultural references. We will explore the major periods in the history of theatre through its theorists and practitioners and through its specific settings. We will see what practical, theoretical and artistic issues have emerged from the evolution of dramatic art. This approach will enable us to understand the influences and legacies still at work in contemporary European theatre practice.

The history of puppetry course examines the past and present of puppet creation to allow young artists to choose the terrain of their future productions with full knowledge of the facts. Consultation of the IIM Research centre and the Puppetry Arts Portal is encouraged.

Situating the important stages of puppeteers' performances in their social and cultural context goes hand-in-hand with an exploration of some interdisciplinary themes: the status of the performer, character identity, fairground theatre, the puppet in public spaces, etc.

In the School, reflection underpins the learning of a demanding practice and, conversely, is nourished by it.

Evaluation: assessment test

Module B: Audience experience and concerted analysis**25h 1 ECTS****Instructor:** Philippe Sidre**Dates:** outings to performances and regular classes (more or less once a month)**Training objectives**

Several group outings are organised throughout the year. They allow students to develop knowledge of the stage and visual arts. They nourish and challenge each student's thinking and artistic creation.

The analysis of shows is an integral part of the initial training course for the DNSPC puppeteer-actor. Beyond that, for all people wishing to work in an artistic or cultural field, analysing a performance they have attended brings to the fore elements of understanding as to the creative act and the audience's reception.

The performance is alive. Alive with humans performing a work of the spirit in a given space – the stage – before an audience attending the presentation of this work.

This presentation becomes performance in the sense that the show is performed several times before different audiences. The performance is a living organism. Even if the dramaturgy, acting styles, gestures, movements, position changes, words, lights, sounds, images, sets and costumes, etc. are 'fixed', development of the performance is nonetheless different each time. If the stage is in motion, then so is the audience. The audience's response depends on a wide range of elements: the space in general, the reception, the auditorium, the seating, the surrounding audience members, the angle of vision in relation to the stage, the acoustics, the mood of the moment, etc. and even the physical and psychological state of the audience member.

Objectives. What does performance analysis provide?

During a performance, we all experience different emotions. All the feelings and points of view of each person bring about a more enriched view of the performance.

The aim here is to practise individually and collectively an objective and precise reading of the performance viewed together. Hasty judgements and stereotyped analyses are to be avoided. Accuracy and benevolence are required. This objective reading evolves into a critical concerted construction of the performance.

An analysis of a performance provides:

- common general knowledge on the art of performance,
- skills for analysing a work being tested on stage,
- principles for understanding the structuring of all dimensions of the performance: dramaturgy, scenography, staging, acting, costumes, sets, lights, sounds, videos...
- principles for understanding of the challenges of puppet creation,
- principles for understanding different types of audiences.

Module C: ESNAM Tuesdays**28h 1 ECTS**

Instructors: ESNAM Tuesdays are time for open one-hour presentations by each student in front of his/her classmates and the IIM staff.

Dates: 8 meetings per semester

The theme is the career of an artist, or a group of artists (an artistic movement, a company, etc.) for whom it seems important to do research and share the artistic significance.

In addition to the works, the approach, the style of the chosen artist, and the reason for the artistic choice, it is important to place it all in context:

- Period (historical context)
- Trends (other artists who were important to him/her, their inspirations, rejections, political positioning, affiliation, opposition, etc.)
- Expansion (other artists having taken over his or her style afterwards or evolution of the movement created)

Following the presentation, a discussion with the audience will take place for about 30 minutes.

Module D: Cinema and puppetry / dramaturgy **28h 1 ECTS**

Dates: Alternating weekly classes

Instructor: Jérôme Descamps, filmmaker and artistic director of the association *La Pellicule Ensorcelée* and of *Blackmaria*, Pôle régional d'éducation aux images.

Exploring the theme of puppets and the screen (cinema, television and internet) is an opportunity to acquire basic historical and technical knowledge, to discover strong poetic universes and to produce, in the third year, a short film in which the students will stage an original story.

It is also an opportunity to open up professional prospects. Between stage work sessions, students can look at animation film shoots, whether they be art house cinema, music videos or advertising.

2021/2022 - Stage 1: History of puppetry on screen**Objectives/Skills to be acquired:**

- Learning the basics of film-making language
- Deciphering the language of animated images and understanding the tools of film narration
- Acquiring reference points in the history of puppets and the animated image
- Becoming familiar with some international artists' careers
- Understanding the writing, production and distribution process of a film

Structure and organisation of the course

From the origins of cinema to the present day, we will watch films (especially shorts) from all eras and all countries.

The objective is to broaden as much as possible the notion of puppetry: stop motion, shadows, objects... and to take an interest in the notions of Direct and Indirect play.

Progressively, we will build an interpretive framework so as to put in perspective the different movements and periods.

Notation

Each student will be asked to create a journal: a critical notebook containing observations, questions and reflections that come to mind when confronted with all the cinematographic proposals. Each student will note how all these narratives and techniques challenge their own practice and aspirations.

Dramaturgy

Instructor: Pauline Thimonnier

The aim is to understand what dramaturgy is, where it comes from, who its great theorists and practitioners have been, and how it is put into practice on our contemporary stage. And to fully grasp this "word", this vantage point, which is at the very heart of our plural, hybrid stages, it will also be necessary to practice dramaturgy.

The singularity and the strength of a show come from the performance and narration choices it deploys, and it is in these choices that the dramaturgy plays out. Becoming aware of this means fully assuming the role of the stage and the issue of its reception. It means learning to make one's own game rules, adapted to the feeling and/or the meaning that one is trying to convey, and to make them legible to those who are watching.

1. *history and theory*

First of all, it is necessary to understand where the practice of dramaturgy comes from (in what historical context it appeared, how and why it developed, to which great upheavals on the stage it responds). From the 18th century to the present day, we will read texts by the great thinkers and stage practitioners who brought about the practice of dramaturgy as we know it today. They will help us to understand how potent dramaturgy has become on our contemporary stages.

2. *practising dramaturgy on paper - Anticipating the stage.*

To begin with (1st year), working on the texts that rehearsals will be based on, the one we write for our needs, with our cast, our arrangements, our own stage directions, etc. This text will become the group's common journal, the score for the show to come.

The exercises are plural, depending on whether the show being written is imagined/desired with or without text, with or without a story.

3. *experimenting with dramaturgy on stage*

Despite the on-screen situation of these classes, I would like each student to be able to act out a scene, a very short text. Alone or in pairs. To make a scenic proposal with puppets. To film it and share it. This would be following through with the theatrical proposal and testing the dramaturgy on stage.

For example, working all together on the same text in order to realize to what extent each proposal reveals its own uniqueness in spite of the common text. Questioning and discussing during the sharing process. Establishing connections, bringing contradictions to light.

Or, for example, working on *Exercice de style* where Raymond Queneau tells the same story 99 times, in 99 different ways. Giving each student one of the 99 texts, viewing the work on the stage, each person's scenic proposal, and comparing, discussing, and reflecting together on what we see, hear and feel; on what the text's style imposes on the stage, on the ways of playing it and thwarting it, etc.

In any case, realising, by experience, that the same story can be told in a thousand ways and that, depending on the way chosen, it will not say, provoke or generate the same thing, the same feeling, the same meaning...

Module E: Fundamentals of acting / introduction to the visual Arts 26h 1ECTS

Dates: weekly classes

Depending on the students' initial training, in order to balance the two fundamental skills of acting and construction, a choice of two courses is offered in the first year

Fundamentals of acting in theatre

Instructor: Christine Berg

For students with a visual arts background

Theatre, considered from the point of view of the actor, is an art form that involves a body and a voice in a space. This body and voice are at the service of a text, a language and an aesthetic that require a number of different expressions. These have been implemented over the centuries by authors and directors right up to the present day, making the actor a creator of a singularity, virtuosity and richness that he or she must cultivate. We will follow the path of the actor's work, starting with the performance of texts. The objectives of this work are part of the DNSP under the heading: exercising one's art as a performer/ broadening the field of the imagination.

Through the analysis of texts and theatrical writing, the actor takes a dynamic part in the performance of works and in the creation of a show.

The aim is to appropriate a text, to understand the instructions and to use the fundamentals of theatre to create an original performance: presence, address and listening.

Introduction to the visual arts

Instructor: Barbara Melois

Studio work. Practical classes and individual support.

For students with a theatre-related back-ground.

OBJECTIVES

The student will develop a personal sculptural work in relation to his or her artistic research and the technical know-how that goes hand-in-hand with critical reflection in relation to contemporary trends and the history of art, puppetry and theatrical forms.

CONTENT

The workshop will develop practice in the visual arts in their broadest context, using traditional media (observational drawing, drawing from nature, perspective, volume, design, set and stage design), while encouraging experimentation and creativity.

The practical follow-up will be accompanied by a critical and transversal reflection on the relationship to the world of puppetry and theatre and on the personal approach of each student.

TEACHING METHODS

1/ Introductory sessions on techniques so that the students acquire the necessary basics for developing their projects in an autonomous way.

2/ Individual and collective discussions on the follow-up of projects

3/ Drawing parallels between the different media as a means of serving an idea.

Once technical basics have been acquired, the emphasis will be on experimentation and transdisciplinarity.

Module F: Active Dramaturgy**30h 1 ECTS****Instructors:** Pauline Thimonnier, Brice Coupey**Dates:** from 16 to 20 May 2022

In order to meet the requirements of a first end-of-year creation, dramaturgy plays a fundamental role in the realisation of the project and requires a period of active study of the chosen work.

1. Reading the initial text together and, if necessary, the assigned, cut and adapted text. Discussing choices. Sometimes making changes together.

If cuts are made, it is important for everyone to be aware of what has been cut and what has been lost from the original text. And to distinguish between the final cuts (what will not be shown) and the cuts that will be taken on by the set.

2. Gradually, approaching the themes and writing principles of the text. What the text is about and how it shows and tells it. Being aware of the effects produced by the text. Comparing our opinions on the characters or figures, on their reaction, their way of speaking, their attitude, etc. Making an initial spontaneous assessment of the situation, allowing the emotions caused by the first reading of the text to be expressed.

3. Doing several readings of the text, changing the cast. Letting everyone read different roles or narrative postures.

At each new reading, experiencing a new constraint. Little by little, entering into the musicality of the text, refining the rhythm (accelerations, beats, pauses, silences, etc.)

4. Talking about the choice of scenography, lighting, sound and/or music, costumes. Trying to project the principles of circulation in the space. Sharing a world together, dreaming the show.

+ occasionally reading other texts by the same author. Watching films for a role, a universe, an era, a stylistic effect, etc. Researching, if necessary (history/period, biography, technique, etc.). Sharing references.

EU 6 Core courses**Module A: Paper Theatre Dramaturgy****30h 1 ECTS****Instructors:** Alain Lecucq and Narguess Majd**Dates:** 31 January 2022 to 4 February 2022

See also UE7 module A for complementary information

Paper theatre in the service of dramaturgy

While the technique of paper theatre is relatively simple to learn, transforming a play into a performance using this practice is quite the opposite. Allowing certain details to happen in the audience's imagination, when they think they have seen them on stage, is a powerful theatrical tool. Yet if the dramaturgy is not developed, this process will not take place and the performance will become difficult to follow. This requires teaching the necessary dramaturgical steps before using the technique.

Training objectives

1. Learning dramaturgical practice;
2. Learning the basics of paper theatre technique;
3. Using this technique in the service of dramaturgy to create a small format.

Programme

- Introduction to paper theatre
- Dramaturgical reflection in three stages: content - purpose - target audience
- Learning the technique
- Transforming ideas into form (week 2)
- Construction (week 2)
- Play and manipulation (week 2)
- Performance (week 2)

Module B: At the crossroads of the living body and material objects 60h 2 ECTS

Instructor: Claire Heggen

Dates: from 21 February to 4 March 2022

“A lead-in” to the crossroads of the living body and objects/materials.

The actor's body: primary material (anatomical analysis, articulations, physiology, proprioception, etc.) simple materials for a rich imagination

A grammar of the relationship:

- **Experiencing** the reciprocal physicality of the object and the body using simple materials and objects.
- **Coordinating** the body-object relationship in time and space using simple principles
- Creating an art object **relationship** between the actor's body (art subject and object) and the object (in the process of becoming an art subject).
- Being attentive to and at the **service** of the reciprocal relationship between the object and the body, object/subject, presence/absence, in the eyes of an audience. Playing at being **absent** and coming back.
- Developing in the actor sensitive and attentive listening to his senses and to the potential senses that emerge from the body-object relationship so as to encourage **metaphorical performance**, imagining together and improvising the relationship (actor/object) in a permanent triangulation between actor - object - audience.

A practice of alterity:

How the passage through the object and the confrontation with its radical otherness enriches the subject (actor or not), transforms it by visibly increasing it in space, but also in the depth of its inner self.

How to adjust, with sensitive and reasoned listening by/to the object, and experience actors of a perpetually moving dialogue of balance, transactions, reciprocal risk-taking, and subtle emotions.

How to enter into relationship with the other by way of the object, by way of playing with the object, without it being the issue but the connection and occasion for a theatrical intermediary.

How the object is the driving force for the action and for the self, stemming from the material imagination and the coordination of the relationship and states of mind (attention, alertness, patience, economy, surprise, etc.). All things conducive to metaphorical performance.

Composition of miniature writings will be suggested, based on different explorations and playful improvisations and bringing into play these body-object relationships. They will call upon the actor to engage in various modes of expression, from absence to presence, from the disappearance of the body to its greatest physical engagement, and to move through poetic, dramatic and puppet dimensions.

- A training period for bringing these concepts into play is systematically done each morning or at the beginning of the session by setting up a corporeal routine of movement and awakening. A time for memorization is devoted to integrating the proposed principles and for validating the evolution of the process of interiorization.

- A notebook will be compiled as the work progresses, specifying terminology, definitions of concepts, and development of the processes involved.

Module C : King Henry V**60h 3 ECTS****Instructors:** Christina Batman, Michael Corbidge**Dates:** from 21 March 2022 to 9 April 2022

A Deep Investigation Into Shakespeare's Portrayal of this Heroic Historical Figure.

After the detailed foundational work done in the previous session with Batman & Corbidge, the actors will learn to apply their skills and new competences through their direct application to performance preparation. They will work towards an exciting encounter with the public.

The analysis of "Rhythmic Chains» in the composition of text — both the rhythm, the continuity and the fluidity — of the language will be examined in depth.

A consideration of how the story lines in the work move forward in both a dynamic and organic way.

Each exercise and register of play will move into another, becoming amplified and juxtaposed.

The major themes of POWER, USURPATION OF POWER, POLITICS, ETHICS, HYPOCRISY, FILIAL DUTY, FAMILY TREES, PERSONAL DILEMA will be explored in an active and dynamic manner.

This rehearsal workshop will be performed with a conductive line in French, however all actors will also be expected to work in English as well. There will also be some light comparison between the comic characters of Shakespeare and Molière.

The presentation of the work to the public in the extraordinary setting of a historic monument will be a natural evolution to the skill set that has been acquired.

Acting Shakespeare

- Actors will learn how to handle the language of the specific plays linked to Henry V.
- Heightened language can be difficult to handle and it can destroy an otherwise well intended characterisation. The actor must train the voice and learn specific skills to handle the language.

Areas of study

- Playing action and achieving your objectives
- Remaining in the moment to moment time relationship.
- Supporting thoughts to the end of the line
- Henriad investigation
- Breath support
- The simultaneity of word and thought.
- Speak what you think when you think it!
- Understanding speech structures and Rhythm
- Playing Antithesis
- Analysis of text to clarify words and thought patterns
- Discovering and playing with Imagery
- Studying Rhetoric

The presentation of the work will take place directly following the Module and organized in collaboration with La Fabrique Shakespeare in Vincennes to celebrate the 600th anniversary of the death of Henry V.

Module D: From the puppeteer body to the puppet body **60h 3 ECTS****Instructors:** Nancy Ruseck and Eric de Sarria**Dates:** from April 25th to May 6th 2022

The Feldenkrais method allows us to be more aware of the origin of movements that animate the body of the puppeteer. We use this method for a better understanding of the principles of manipulation of body and table-top puppets.

In the spirit of Philippe Genty, whom we advocate, the puppet manipulated in this way is sometimes a reflection of our unconscious, our alter-ego and sometimes an aspect of our multiple facets... The space in which this manipulation takes place, alone or with others, is an artificial space, close to the dream, in which our inner conflicts are expressed.

Objectives

- To become aware of our proprioception through the analysis of movement based on the Feldenkrais method, in order to better integrate, through the body, the manipulation of the body (and table-top) puppet.
- To approach and integrate the fundamentals of manipulation for a body puppet ("bunraku" style) and for an articulated table puppet: notions of fixed points, axes of rotation, impulse, as well as notions of dissociation, concentration and conviction.
- To develop an imagination based on one's own poetic resources, using the puppet and the notion of conviction.
- To work on manipulation with several people by favouring mutual attentiveness and corporeal organisation of hidden and/or visible manipulators.
- To sense the principle of passage from the role of manipulator to that of protagonist in solitary manipulation and, above all, with others.
- To succeed as a group in the creation of a stage script around the puppet.
-

Programme:**- Mornings:**

- Preparatory body warm-up for the fundamentals of these manipulation techniques, in particular through the Feldenkrais method and the analysis of movement.
- Practice of the fundamentals through exercises and improvisations

- Afternoons:

- Short warm-up followed by practice of the fundamentals and their application in research and dramaturgical writing, including body and table-top puppet manipulation.

We will also cover

- The basics of 3-person manipulation of a table-top puppet.

We will finish the workshop with

- a written work for the stage, in groups, around the puppet (body or table-top puppet),
- a public presentation and
- feedback on the work during this module...

Module E: Creation of the end of year performance**134h 4 ECTS****Instructor:** Brice Coupey**Dates:** from 30 May to 22 June 2022

Objectives: to provide the first complete experience of the creation process for a glove-puppet show with 16 performers.

To give each student first-hand practice in the complexity of a creation and the place and role of the performer in this configuration.

The choice of text will be based above all on the educational needs of this creation: a short text (maximum 45 minutes) allowing for an equal amount of acting and manipulation time for each student, and a collective production seeking simplicity for reasons of efficiency.

To provide a first performance experience in front of an audience in the best possible conditions.

Following the training courses in:

- active dramaturgy (Pauline Thimonnier, Brice Coupey) for determining the dramaturgical axes of the play and the casting
- construction of the glove puppets particular to the show (Omblin de Benque) and accessories

Week 1: We will start with the fundamental exercises of glove puppetry studied in November so as to bring everyone up to the technical and acting level necessary for a creation.

We will use the same games, exercises and routines already practiced, but transposed to the universe of the chosen text in order to verify the suitability of the dramaturgical choices and the effectiveness of the glove puppet for interpretation of the text. This week will also be an opportunity to practice the text in Italian.

Weeks 2 and 3: Building the play, scene by scene, according to the dramaturgy and the chosen cast

Everyone will be at once actor, manipulator and builder of the necessary props and always at the service of the overall creation. The whole day is dedicated to this creation, there are no other courses.

Everyone must be able to manage their energy, their availability and their own qualities to best serve the project.

Week 4: Cue to cue, and run-throughs.

Light creation

Dress rehearsal before a chosen audience.

EU 7: Specific technical and/or artistic contributions**Module A: Technique and practice of Paper Theatre** **30h 1 ECTS****Instructors: Alain Lecucq and Narguess Majd****Dates:** from 7 to 11 February 2022

See also UE6 module A for complementary information

Paper theatre in the service of dramaturgy

While the technique of paper theatre is relatively simple to learn, transforming a play into a performance using this practice is quite the opposite. Allowing certain details to happen in the audience's imagination, when they think they have seen them on stage, is a powerful theatrical tool. Yet if the dramaturgy is not developed, this process will not take place and the performance will become difficult to follow. This requires teaching the necessary dramaturgical steps before using the technique.

Training objectives

4. Learning dramaturgical practice;
5. Learning the basics of paper theatre technique;
6. Using this technique in the service of dramaturgy to create a small format.

Programme

- Introduction to paper theatre (first week)
- Dramaturgical reflection in three stages: content - purpose - target audience (first week)
- Learning the technique (first week)
- Transforming ideas into form
- Construction
- Play and manipulation
- Performance

Module B: Muppet body (hybrid)**30h 1 ECTS****Instructor:** Einat Landais**Dates:** from 7 to 11 March 2022**Sculpting from a live model**

This time we will tackle very short pauses or continuous movement. This live model sequence will be focusing on movement. A good "warm up" for the subject of joints.

Joints

The aim of this week is to cover several joint techniques. The previously sculpted foam body will be used as a support to learn how to choose which joint for which place and which movement to aim for. But the goal is not to finish the puppet. The aim is to explore as many possibilities as time permits. To learn the specificities of each joint and to know in which case it will be used.

Control

Learning to make several forms of controls/handles and understanding the importance of how to grasp the puppet object and the comfort of the grip.

Module C : Theatrical visit of ESNAM**30h 1 ECTS****Instructor:** Barbara Melois**Dates:** from 14 to 18 March

Support and coaching for students in the creation of *visites spectaculaires* at their school as part of the open day event on March 19, 2021.

"Look with all your eyes, look!"

JULES VERNE, MICHEL STROGOFF

A graduate of the Ecole Nationale Supérieure des Arts de la Marionnette and the Ecole Supérieure d'Art et de Design in Reims, my dual career path has led me to develop a singular way of working, at the junction between puppetry, theatre and visual arts. Formal experimentation, gears, joyful machinery and dreamlike fantasies are all mixed together.

During the preparation of these *visites spectaculaires*, I wish to pass on to the students my fondness for playing, for side-stepping and for experimentation. Sharpening the eye, questioning the ordinary, searching for the pleasure of play, learning and re-learning, transforming constraints into assets, reaching out to the audience, and re-appropriating a place will be at the centre of my support with them.

OBJECTIVES

Students will get to put to good use the instruction received during their first six months at ESNAM.

Bringing into play their relationship to themselves and to others, whether the others are the audience or their partners.

Thinking of oneself as a member of a theatre group working towards a common goal (consultation, complementary skills, listening).

He/she should be proactive.

Developing dexterity for moving from one register of play to another; each student will, in turn, take on the role of a guide (solo or in pairs).

Passing on information about their school and their passion.

Researching the history of the school beforehand.

Jumping to the side: reinventing the everyday space of the corridors and rooms in the school.

Confronting the constraints of space and time.

Developing anticipation and imagination, **but also the ability to let go.**

I hope that these visits will be a great moments of creative freedom whose framework I will define with the students.

Module D: Choral singing and voice**28h 1 ECTS****Instructor:** Marcel Ebbers**Dates:** weekly class**Objectives**

Students will learn to use their voice in many ways. Voice and song can provide a musical sense for narration. Music and song can be powerful guides for writing. At the end of this cycle, students should be able to sing and rhythmically set up a simple melody, with particular emphasis on the harmonic framework (study of the perception of harmony and the melodic-harmonic relationship).

Programme

- Vocal technique: knowledge of the phonatory apparatus, exercises aimed at developing resonators (soft palate, positioning of the jaw and lips), projection of sound and awareness of the support (singing exercises increasing in difficulty adapted to the tessitura of each singer, heights of sound and amplitude of intervals...).
- Work on body posture (maintaining the spine and supporting the diaphragm).
- Work on the recognition and intonation of intervals, simple polyphony, three-tone chords (root, third, fifth), notions of tonality.
- Work on accuracy, intonation, vocalizations, warm-up.
- Learning to know one's range (registers, ambitus of a melody...).
- Work on polyphony and choirs.
- Work in chest, mixed and head voices.
- Work on phrasing, nuances, articulation and rhythm.
- Work on nuances and interaction with an accompaniment (acoustic, electric, sound environment).
- Rhythms, bar structure and forms: simple common measures (4/4-3/4), notions of pulsation, tempo, motor coordination, notion of harmonic cycles, rhythmic placement of words, articulation.
- Example of studied repertoire applying the elements described previously described:
 - "Sitting On The Dock Of The Bay" (Marvin Gaye)
 - "Baltique" (Renaud)
 - "Bojangles" (Jeff Walker)
 - "Fly Me To The Moon" (Bart Howard)

An eclectic repertoire, taken from the works of emblematic artists of the different studied styles (jazz, pop, French song...) will be proposed.

- Stress management (relaxation-oriented breathing exercises, work on feelings, exchange of experiences, personal research).

Module E: Glove puppet Construction**60h 2 ECTS****Instructor:** Omblin de Benque**Dates:** from 9 to 13 May 2022 and from 23 to 27 May

Description of the content

The creation of the glove puppet will be in collaboration with the pedagogy of Brice Coupey.

- Understanding and carrying out each stage in the construction of an expressive glove puppet.
- Drawing up an eco-responsible construction manual with patterns and formulae.

1) Adaptable Gloves and creation of reproducible educational construction components

- the glove: creation of a pattern.
- the costume answers only to the manipulation constraints dictated by the pedagogy of Brice Coupey
- hands and side rods
- the neck and the finger cot, adaptable to all fingers: standard size and creation of a finger glove for each student

2) The choice of aesthetics and expressiveness for a head.

For taking on the creation of an expressive face it is necessary to understand human anatomy. Shapes, lines and proportions allow the face to be suggested in its entirety.

Each student will use anatomical photos and tracing paper to measure and draw the shapes and proportions that they will then try to reproduce in volume.

In addition, to meet Brice Coupey's staging project, there will be group reflection on an aesthetic choice.

Structure and organisation

First week: Sewing: construction of the glove and the jacket, then assembly

Second week: Sculpture: creation of the head and hands of the glove puppet.

Module F: Knowledge of the stage**84h 3 ECTS**

Instructors: see according to course

Dates: all dates for presentation, performance or specific technical use of the stage

Coming face-to-face with an audience and technical knowledge of the stage are fundamental elements of the puppeteer's training and constitute an on-going learning process.

11 and 12 February 2022 end of course presentation:

Presentation of student creations in Paper Theatre, instructors Alain Lecucq, Nargues Majd

18 March 2022: Open Day

Performances before an audience as part of the ESNAM visits, instructor Barbara Melois

8 and 9 April 2022: presentation before an audience of work on Shakespeare's Henry V

Instructors: Christina Batman, Michael Corbidge

15.16.17.18 April 2022: participation in the Shakespeare in April festival at the Château de Vincennes

Instructors: Christina Batman, Michael Corbidge

6 May 2022: end of course presentation

Instructors: Nancy Ruseck and Eric de Sarria

22.23.24.25 June 2022, dress rehearsal and performances of the end-of-year show for schools and the general public

Instructor: Brice Coupey

UE 8: Cross-curricular themes**Module A: Aikido - Developing physical and mental equilibrium** 20h 1 ECTS

Instructor: Jean-Luc Delaby and Dominique Lenoir

Dates: weekly sessions

Origin of Aikido

Aikido is a "martial" art of Japanese origin developed in the years 1930-1969 by Master Morihei Ueshiba, who focused his practice on non-violence and with research on the relationship of energies between partners.

Construction process:

1/Individual motor skills, seeking movement through the centre of the body, thus allowing freedom and independence of action for the upper and lower limbs.

2/Starting with the search for strength at the centre and its priority action, then projecting the energy of that to the holds and attacks used in the Aikido practice

3/Uniting the energies of the two partners, one being part of the energy of the other without disturbing it.

All the techniques used in practice are only a corporeal language for seeking non-violence and the unity of the energies of the two partners. The use of the *boken* (wooden sword) and the *jo* (stick) follows the same approach, and are only teaching tools.

By transference, effects studying of this practice can be found mentally and physically in many areas of human development and in the daily life of the practitioners. This practice allows puppeteers to work on the equilibrium of body and mind, to understand and mobilize its energies and to cultivate a corporeal language.

Module B: Languages**20h 1 ECTS****Instructors** : Doreen Chanonier, Agnès Lorrain,**Dates**: weekly classes

English for French students or students with a good level of French

Spanish for French students with a good level of French and English.

Weekly classes of one hour and forty five minutes.

French as a foreign language for foreign students coming from Erasmus, instructor: Giovanna Duruisseau

Module C: Research**30h 1 ECTS****Instructor:** Noémie Géron, Anais Britton**Dates:** from 7 to 11 February 10am and one Saturday per month at the Research centre

Subject: How to describe construction techniques, steps and methods with the tools at our disposal: texts, photos, sketches and drawings, video.

Research objectives: To collect annotated documents on the construction of bag puppets, paper theatre and others. Study on the students' understanding of the documents.

To develop the ability to present and describe a technical procedure.

To establish a rigorous construction methodology and pass it on.

Programme: 5 sessions of 2 hours in the morning from 9 to 11 am.

Session 1 - 7 February: Explanation of the exercise by Noémie. Instructions, models, tools available. Presentation of existing documents, setting up of groups.

Session 2 - 8 February: In the Research centre, study and criticism of existing works on construction.

Sessions 3 and 4 - 9 and 10 February: Drafting, layout.

Sessions 5 - 11 February: Sharing results and comments.

Protocol:

In pairs. Each pair is given a topic with images and plans. The same subject can be proposed to several pairs in order to observe what was more or less highlighted by each pair. Use of the models implemented in June 2021, testing and corrections.

Opening of the Research centre one Saturday per month**Instructors:** Aurélie Oudin, Delphine Bois

The students actually use the wealth contained in specialized Research Centre of the Institut International de la Marionnette very little. Time dedicated to research is therefore regularly set aside during the year. Time for training in the use of the resources is supervised by two archivists at the beginning of the year. A bibliography is requested from each instructor, so as to make available the reference works related to the course of the moment. A table dedicated to each instructor displaying these reference books is made available, making it possible to target the borrowing of documents in the direction of the training in progress.